

# American

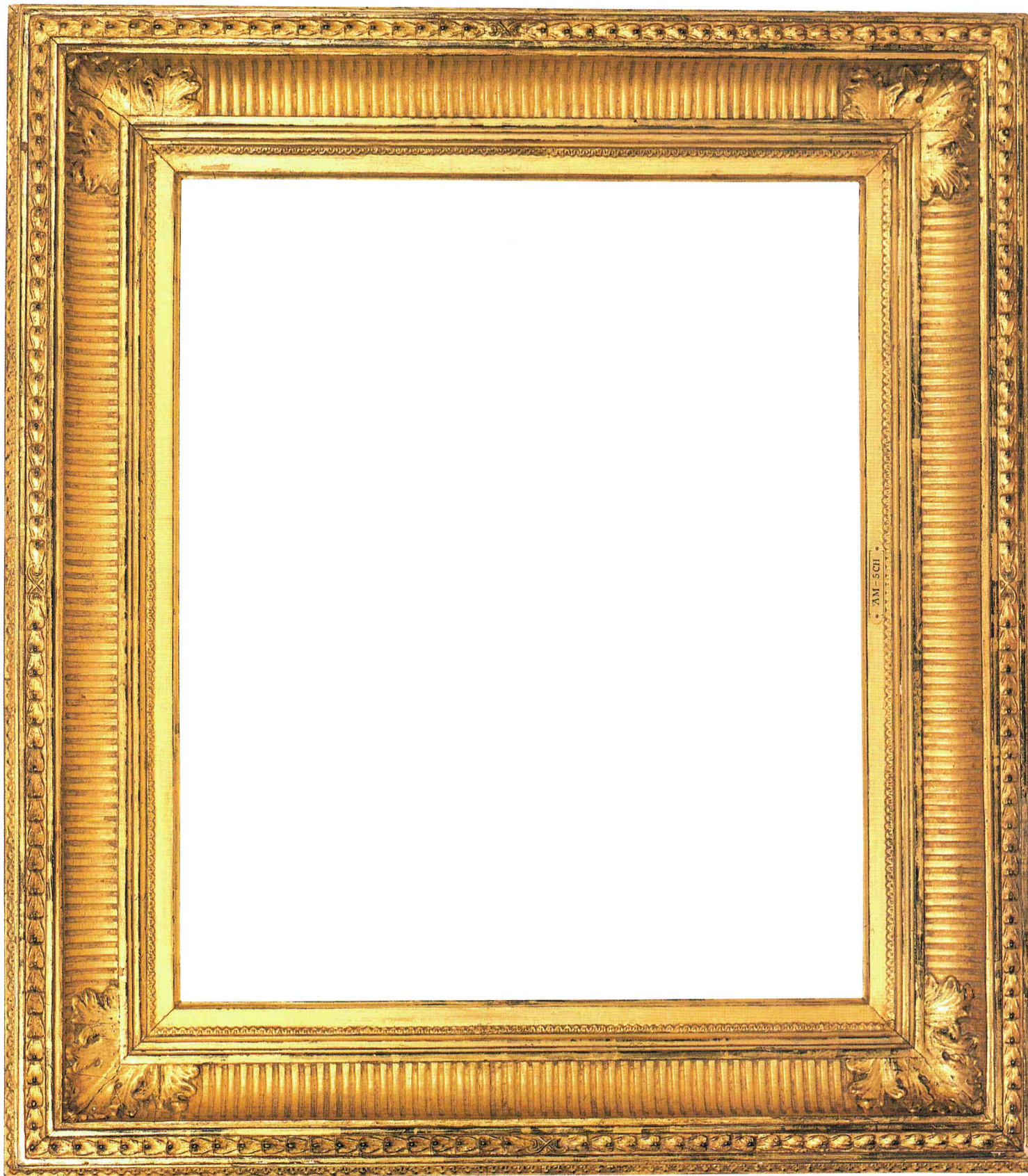
While contemporary European styles had an important influence on frames in Colonial America, domestic designs were generally simple in nature. Typical Colonial shapes were plain coves or slopes, often derived from architectural mouldings.

As skilled carvers and gilders settled in America in increasing numbers, frames became ever more sophisticated. Designs of the Federal Period, (1780-1830 Approx.), were influenced by the contemporary interest in neo-classical style in Europe and America, with low relief ornamentation echoing the architectural and decorative motifs of classical antiquity. Because the styles are so similar and often indistinguishable, we have grouped the French Empire frames with the Federal.

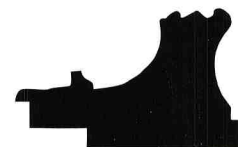
Advances in manufacturing techniques allowed frames in the nineteenth century to become increasingly complex, with realistically three dimensional cast or moulded ornamentation appearing with great frequency. This decoration was often inspired by agrarian or nature themes, with leaves, branches, cornhusks, and vines used as common motifs.

In the late 1800's frames were often individual products, rather than being mass produced. Several prominent artists, notably James Whistler and Thomas Eakins designed their own frames. The American impressionists Twachtman, Weir, and Hassam, among others, developed and shared a distinctive style, combining subtle shapes and carvings with subdued finishes, often in pale golds, to compliment their work.

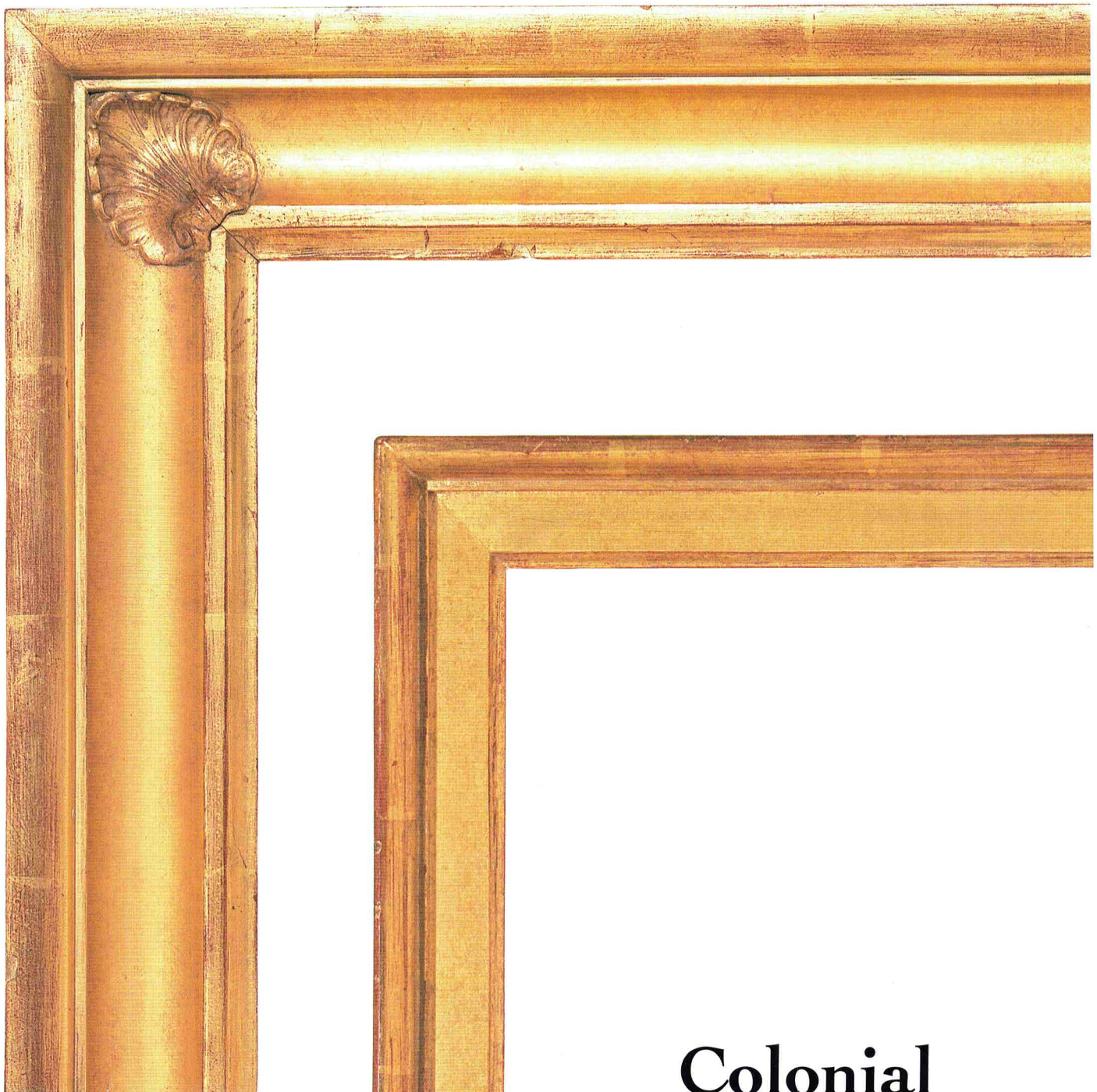




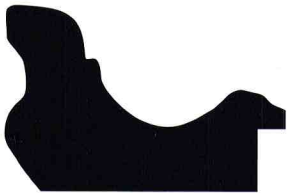
AM-5-CH  
5" Church w/leaf corners







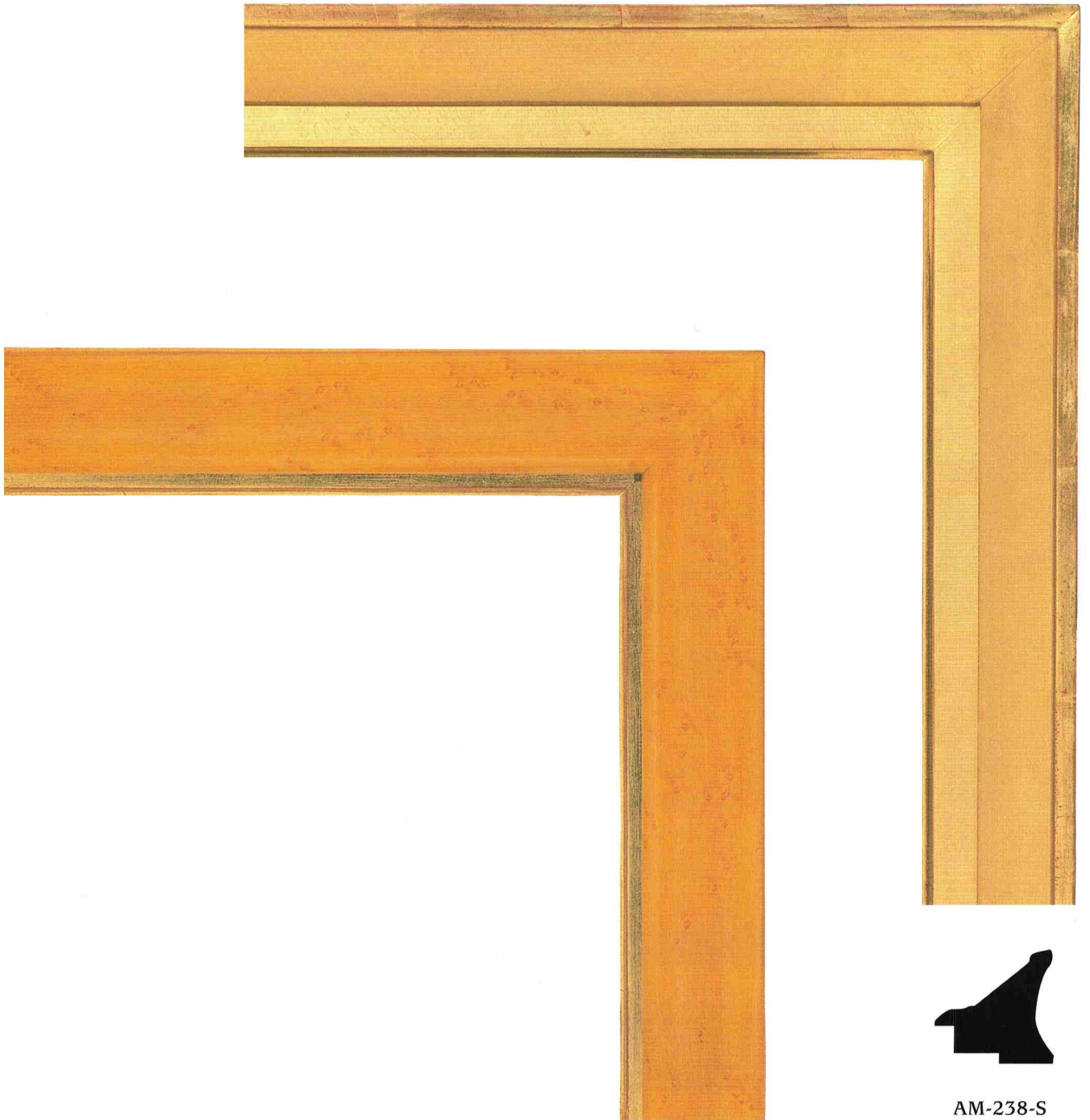
## Colonial



**AM-314**  
w/compo shell corner  
optional



**AM-158**  
1 5/8"

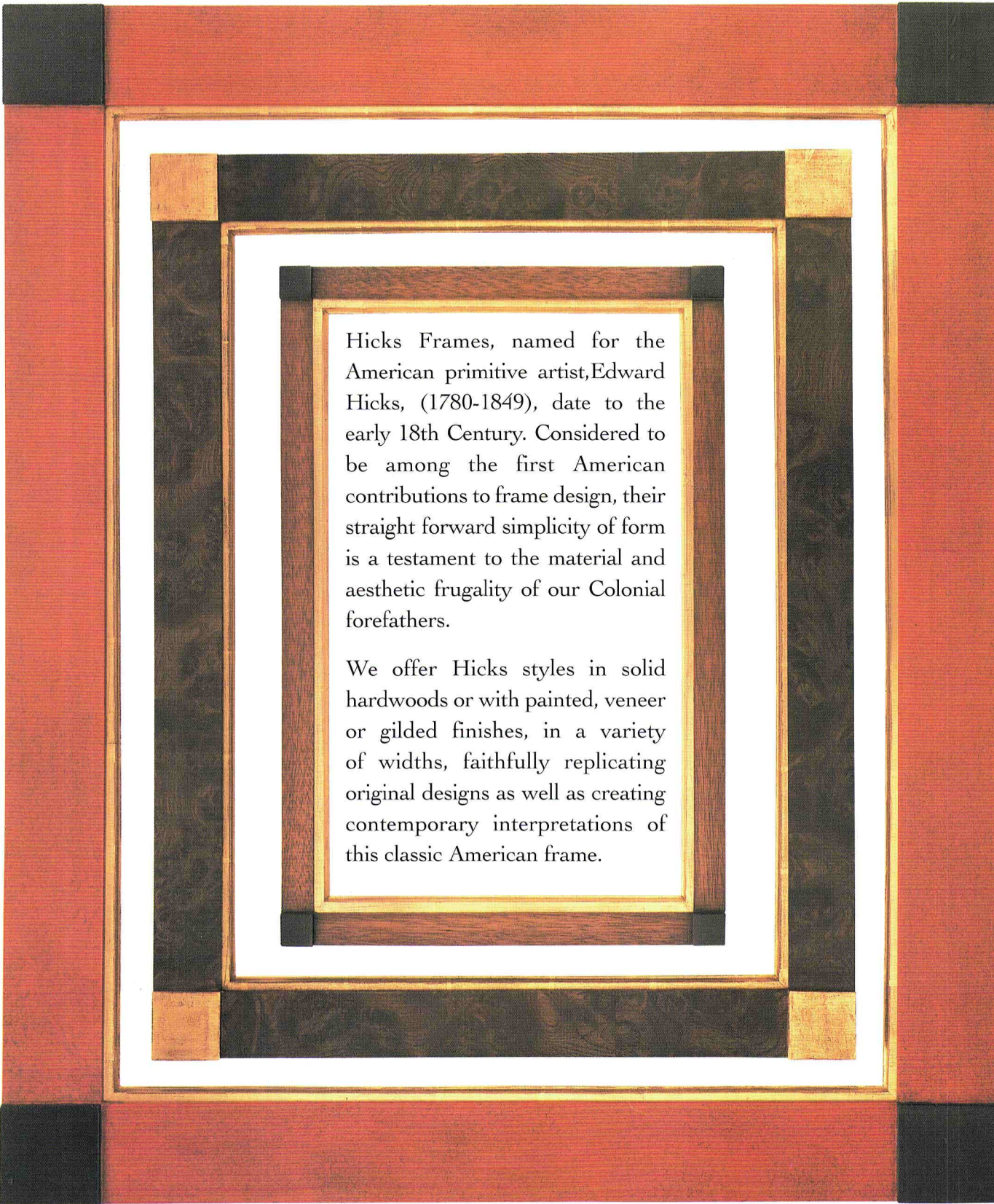


AM-238-S  
2 3/8" sully



AM-234-MV  
2 1/4" maple  
veneer





Hicks Frames, named for the American primitive artist, Edward Hicks, (1780-1849), date to the early 18th Century. Considered to be among the first American contributions to frame design, their straight forward simplicity of form is a testament to the material and aesthetic frugality of our Colonial forefathers.

We offer Hicks styles in solid hardwoods or with painted, veneer or gilded finishes, in a variety of widths, faithfully replicating original designs as well as creating contemporary interpretations of this classic American frame.

1" Hicks Mahogany & Black  
2" Hicks Walnut Burl Veneer & Gold  
3" Hicks Antique Red & Black





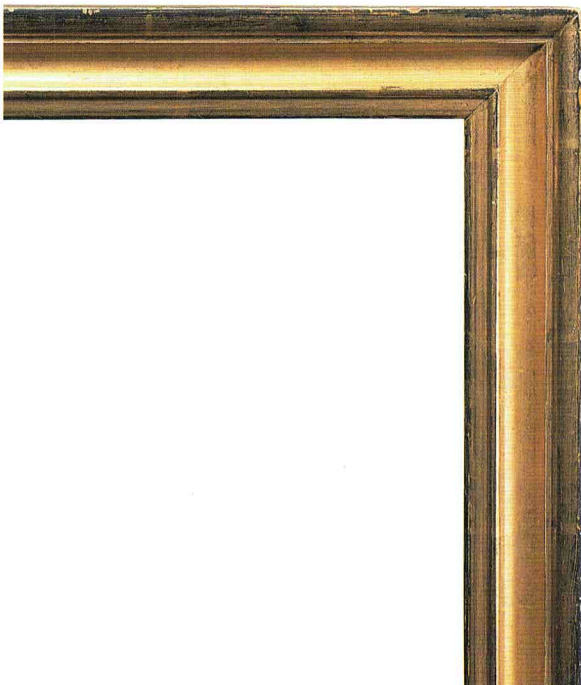
AM-214  
2 1/4"  
w/optional  
shell



AM-214 U/C  
2 1/4"



AM-214 CTL  
2 1/4"



AM-178  
1 7/8"

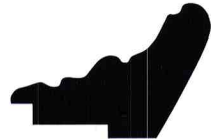


# 19<sup>th</sup> Century American: Federal and Empire

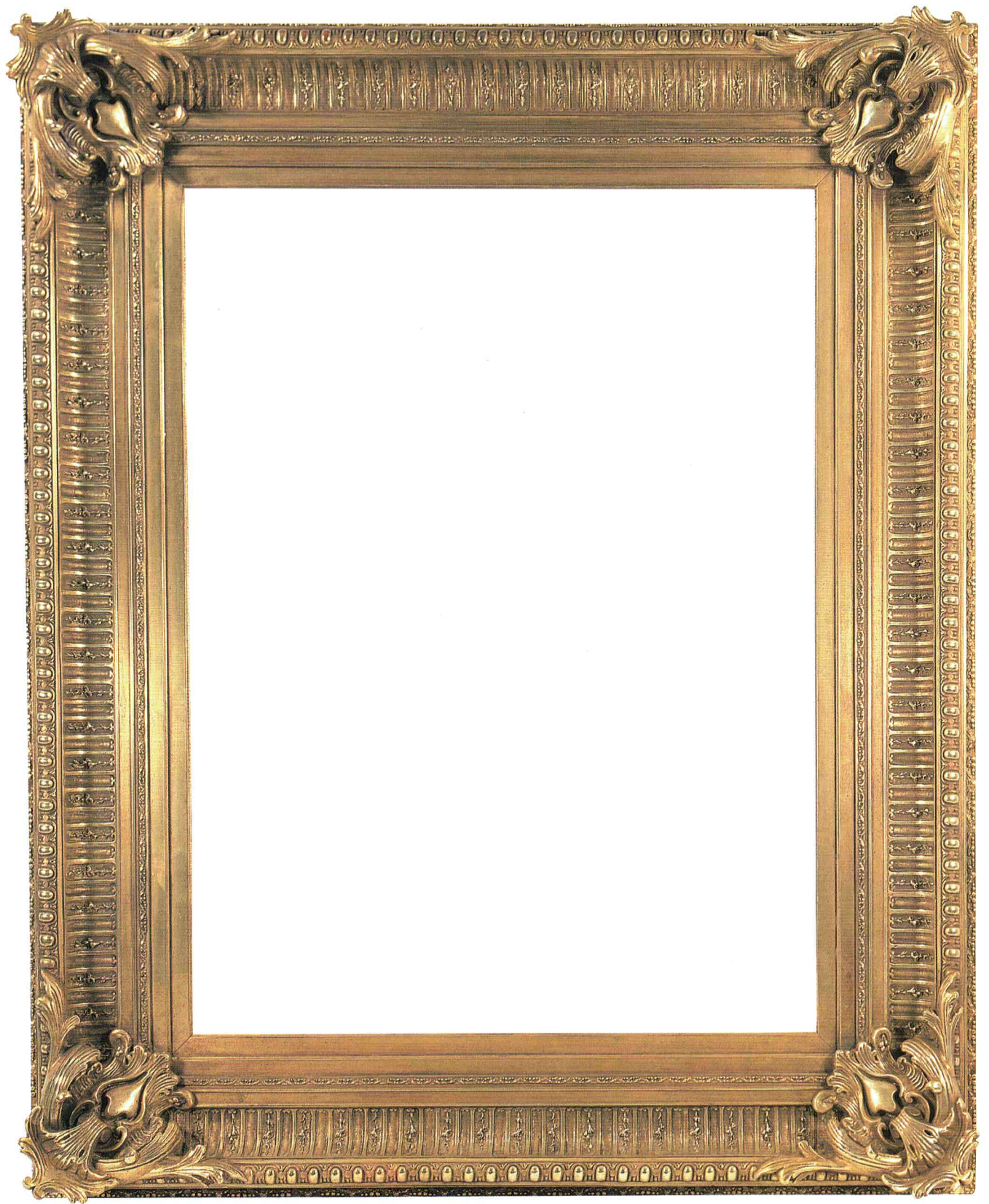


AM-5-N  
5" Empire circa 1820

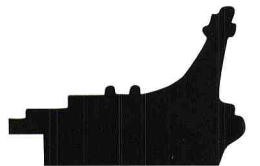
Portrait of James Monroe by Gilbert Stuart, (1755-1828).  
Reproduced with the permission of the Metropolitan Museum of Art.



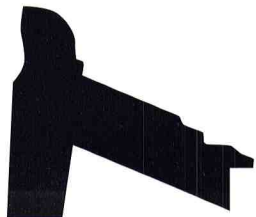
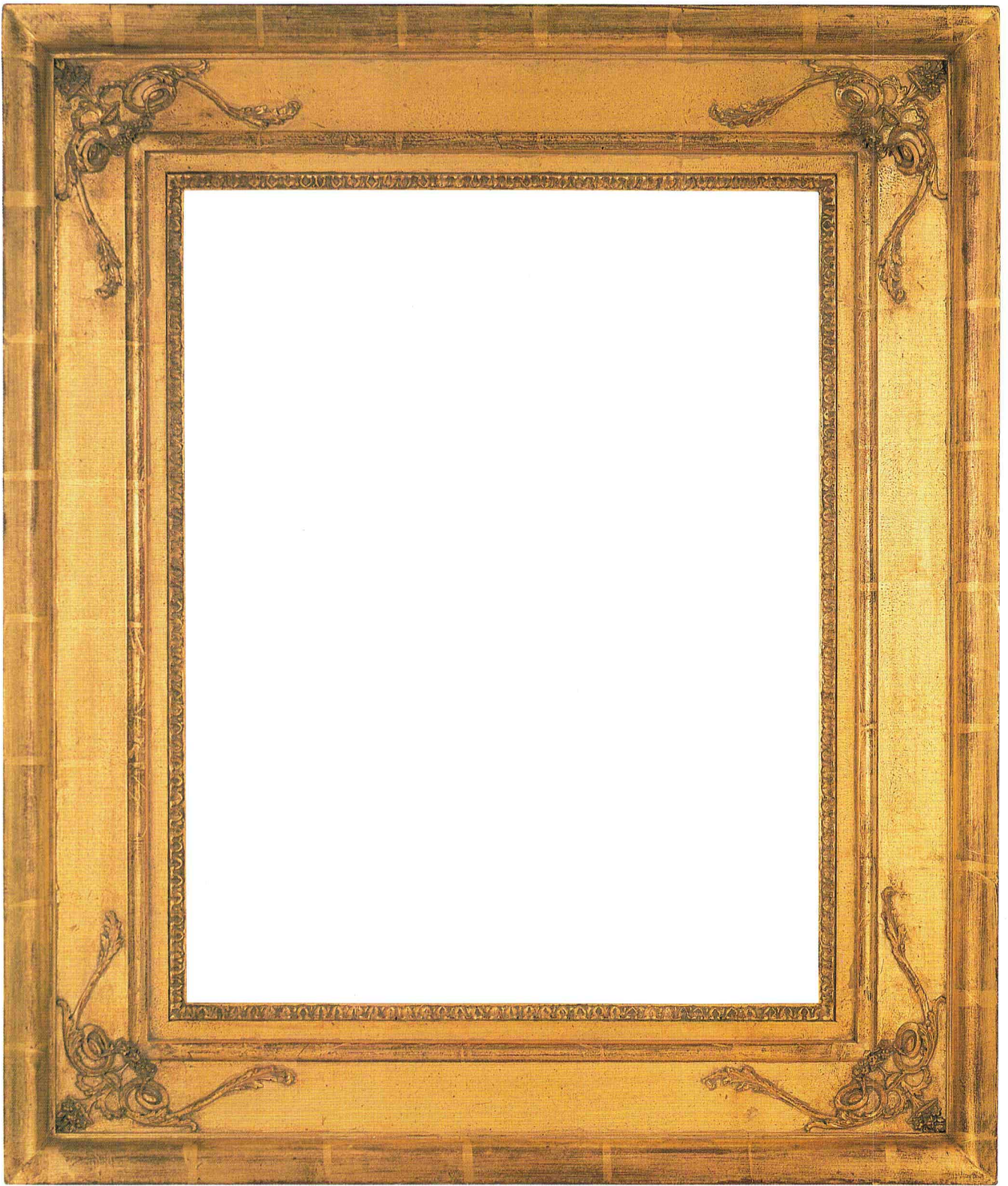




AM-712-RT  
7½"

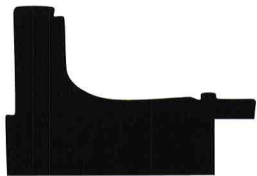
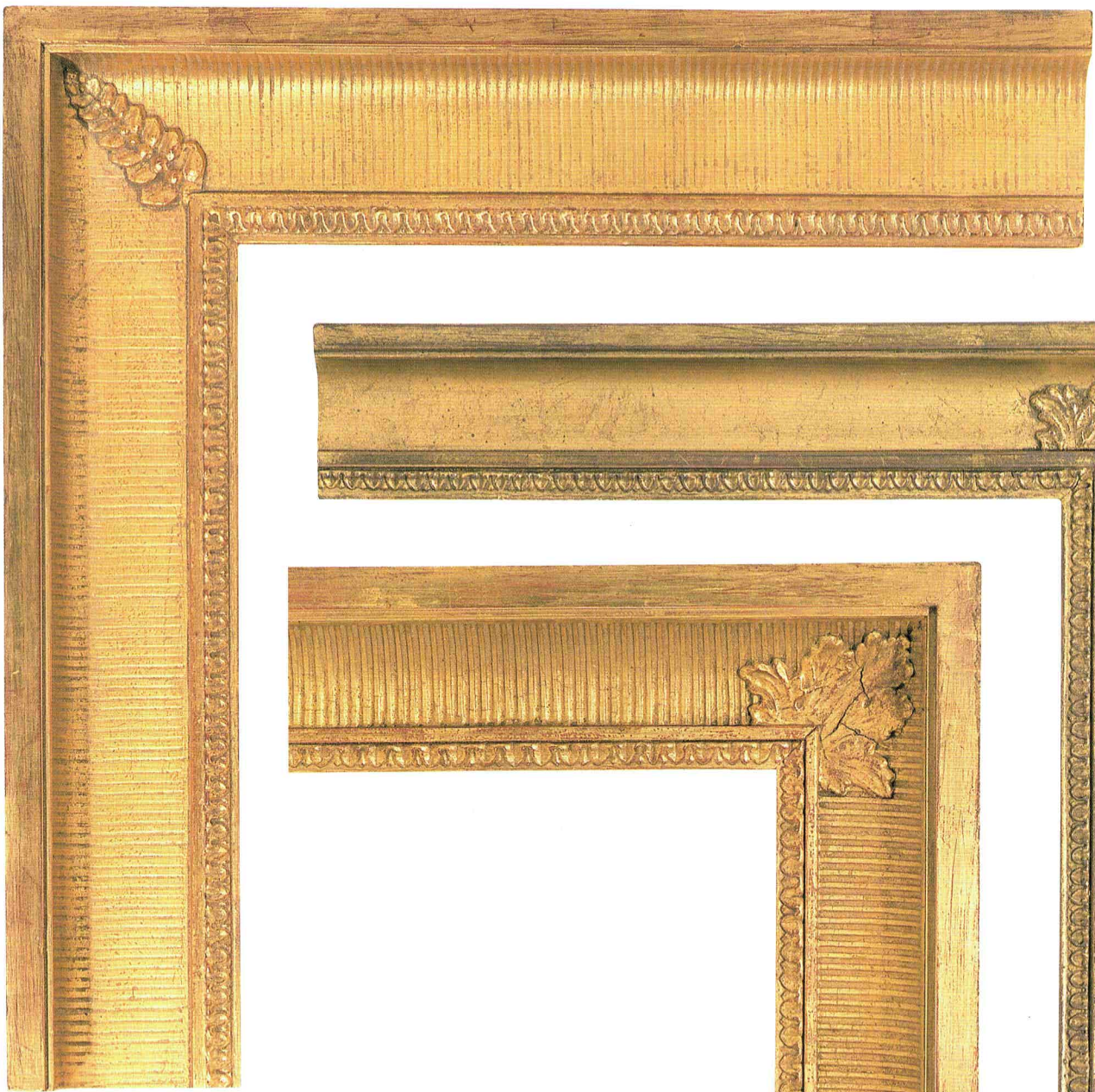




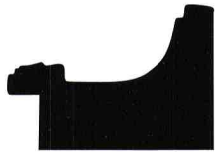


**AM-4-T**  
4" Sully, with Basket Corners  
(optional)

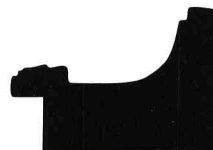
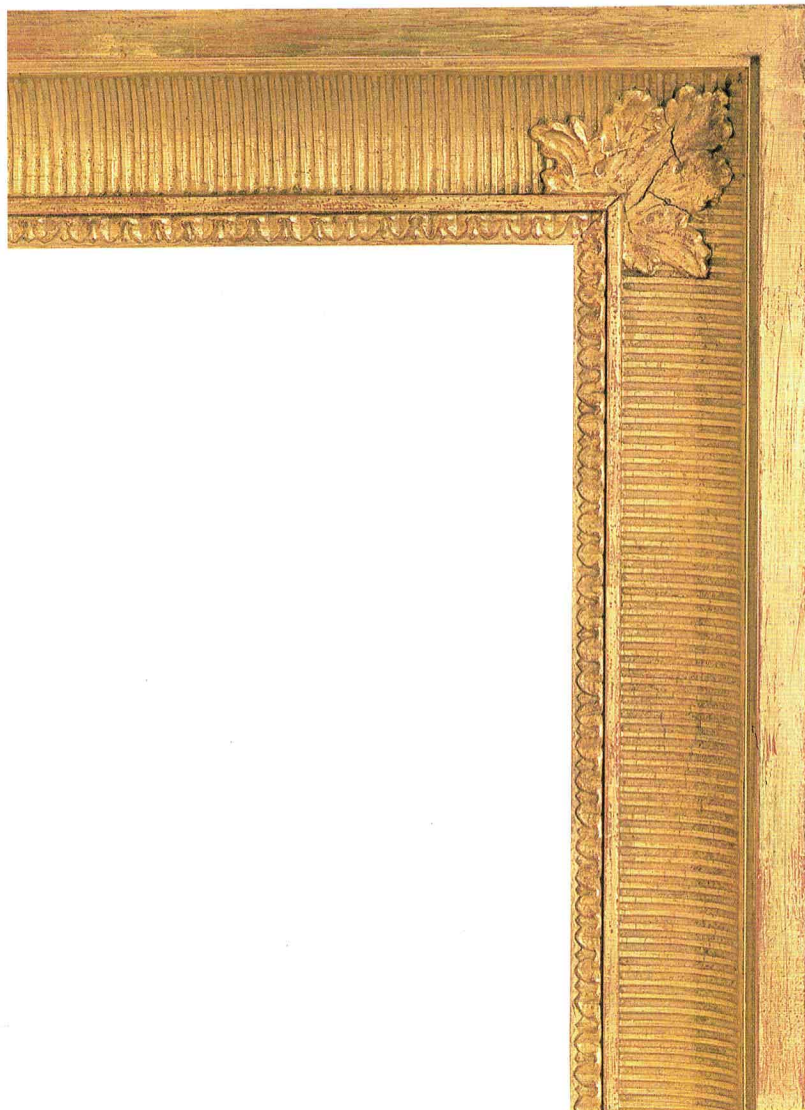




**FED-35-C**  
3½" Federal  
w/ray panel and fern corner  
(optional)



**FED-25**  
w/leaf corner  
(optional)



**FED-3-C**  
w/ray panel and  
leaf corner  
(optional)





**FED-45C**  
4½" Continuous compo palmette (optional)



**FED-35C**  
w/Compo palmette &  
wreath panel (optional)

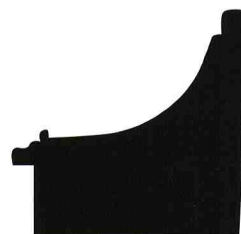


**FED-3**  
3" w/shell compo (optional)



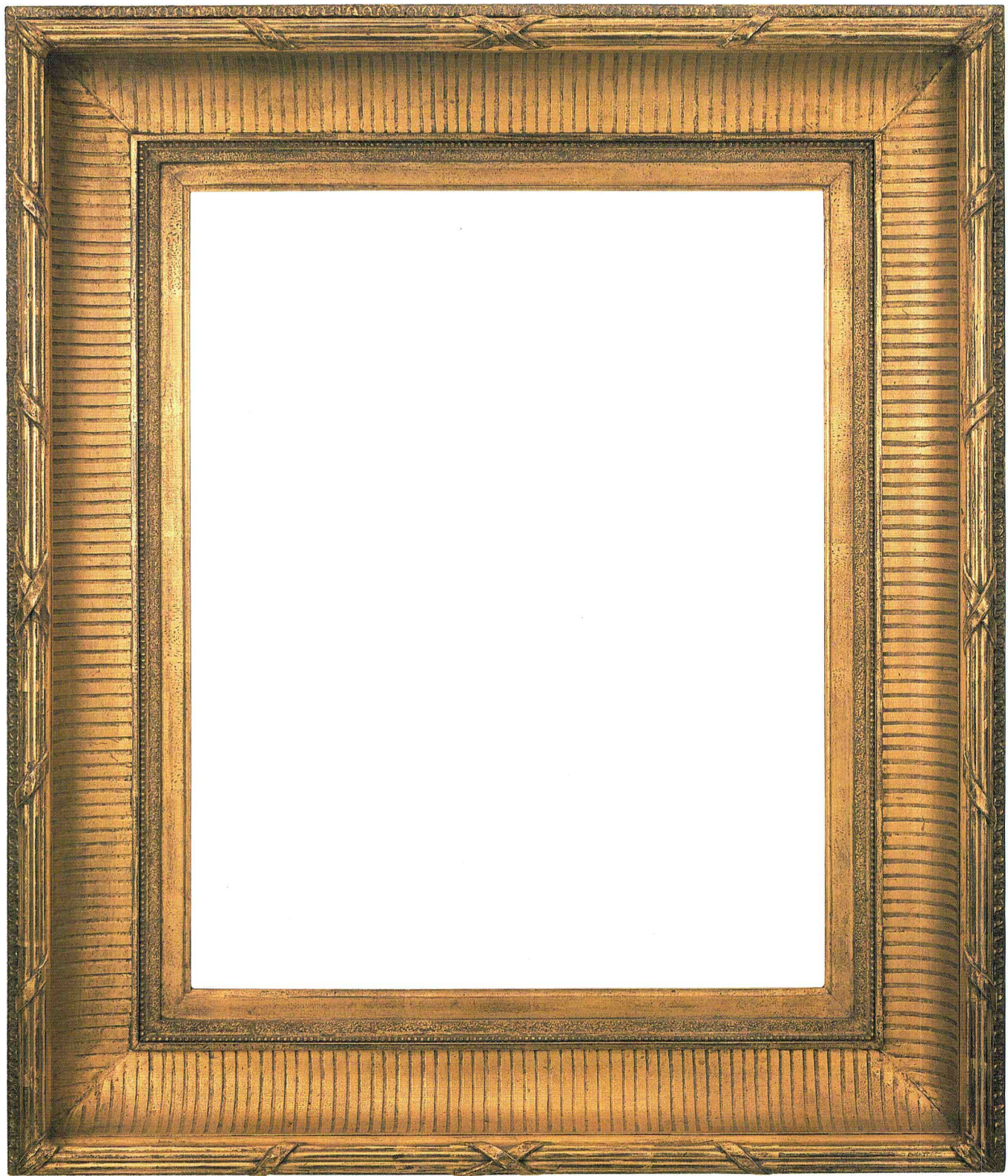


**AM-438**  
 4 $\frac{3}{8}$ " Deep cove,  
 fluted top,  
 straps (optional)

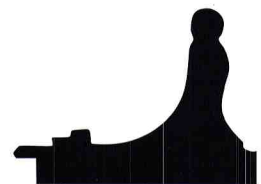


**AM-434-RH**  
 4 $\frac{3}{4}$ " Compo ram corners (optional)

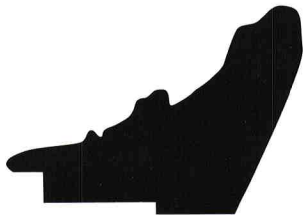




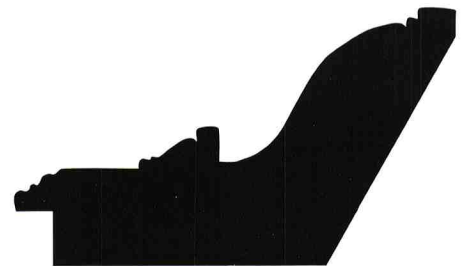
**AM-434**  
4¾" w/ray panels  
circa 1870  
Shown with continuous straps (optional)





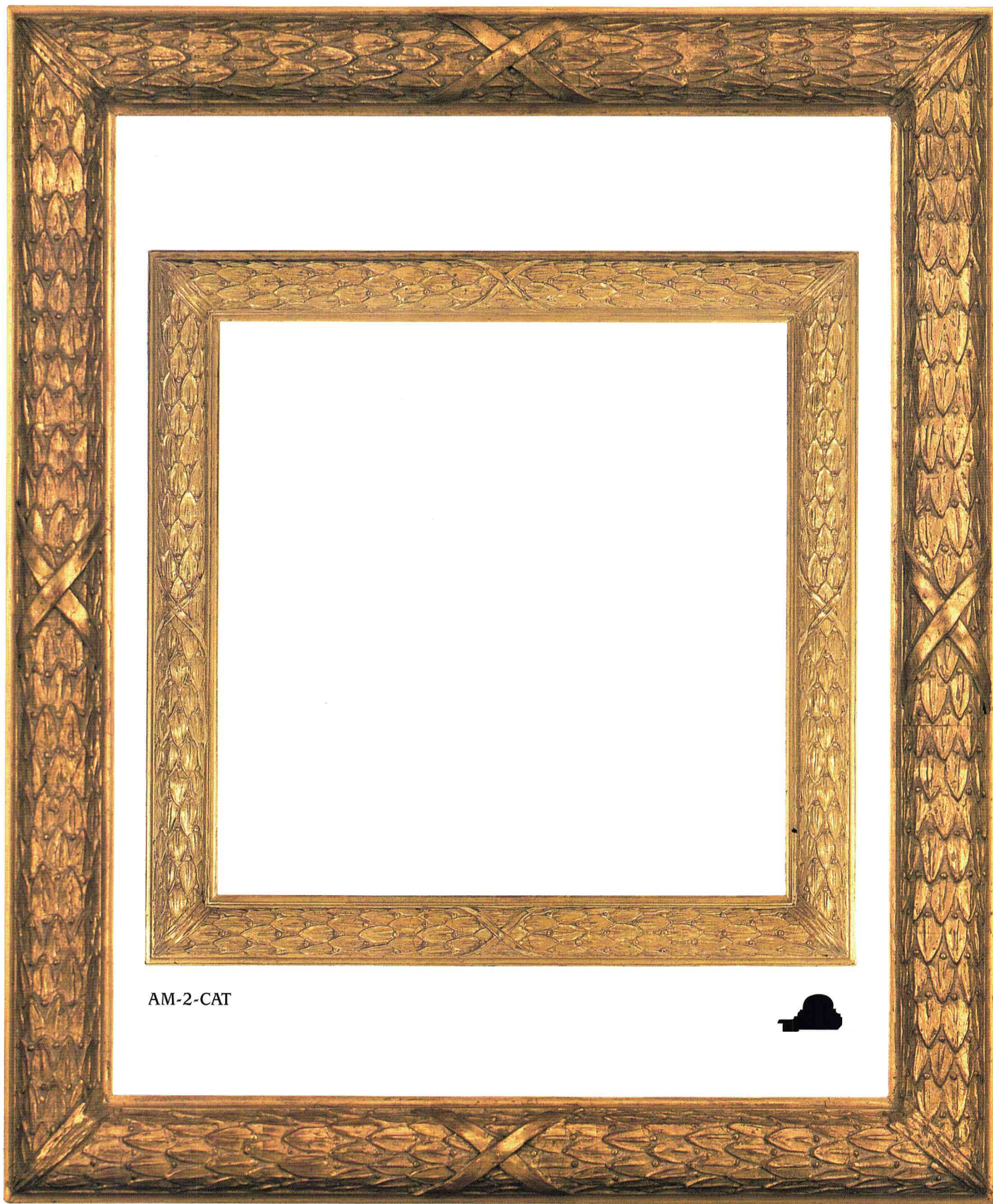


AM-338-EM  
3 $\frac{3}{8}$ " Empire



AM-558-N  
5 $\frac{5}{8}$ " w/corners (optional)

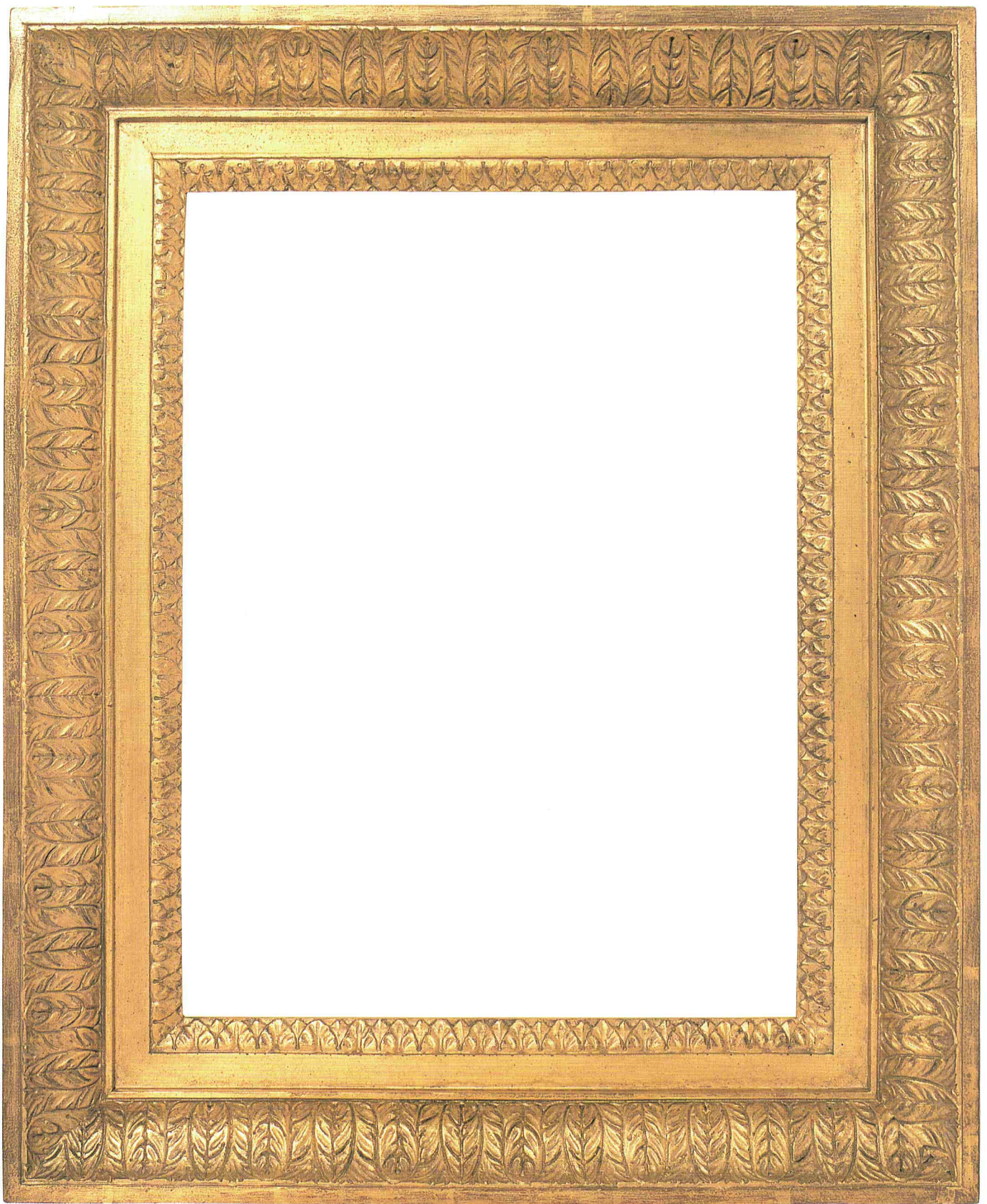




AM-2-CAT

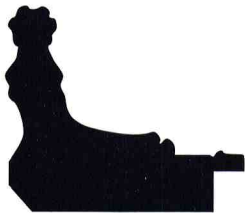
AM-3-CAT  
3" Continuous acanthus leaf  
with straps (optional)





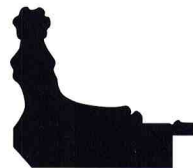
AM-314-EM  
3 1/4" Empire





**AM-35-TSR**

3½" Tongue, spool & ray  
shown with continuous straps  
and leaf corners (optional)



**AM-25-TSR**

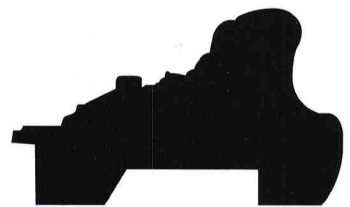
2½" Tongue, spool, and ray,  
straps, leaf corners  
and centers (optional)



**FED-225**

2¼" Fluted cove  
leaf corners (optional)





AM-634-COL  
6<sup>3</sup>/<sub>4</sub>" Cole  
circa 1850



AM-4CC  
4" circa 1850



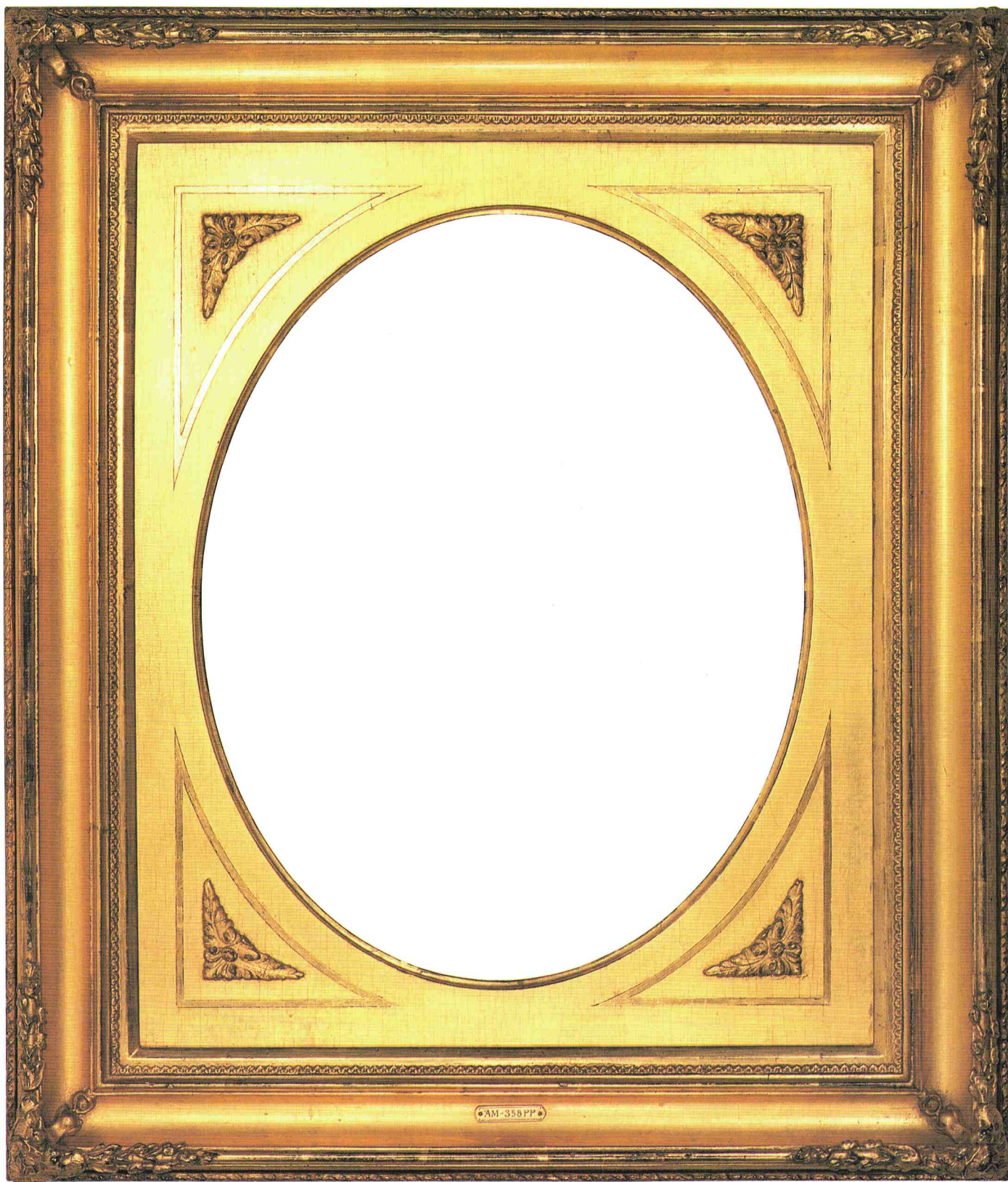


AM-914  
9 1/4" "Church"  
circa 1862

Frederick Church (1826-1900), "The Heart of the Andes," (1862)  
Reproduced with the permission of The Metropolitan Museum of Art.

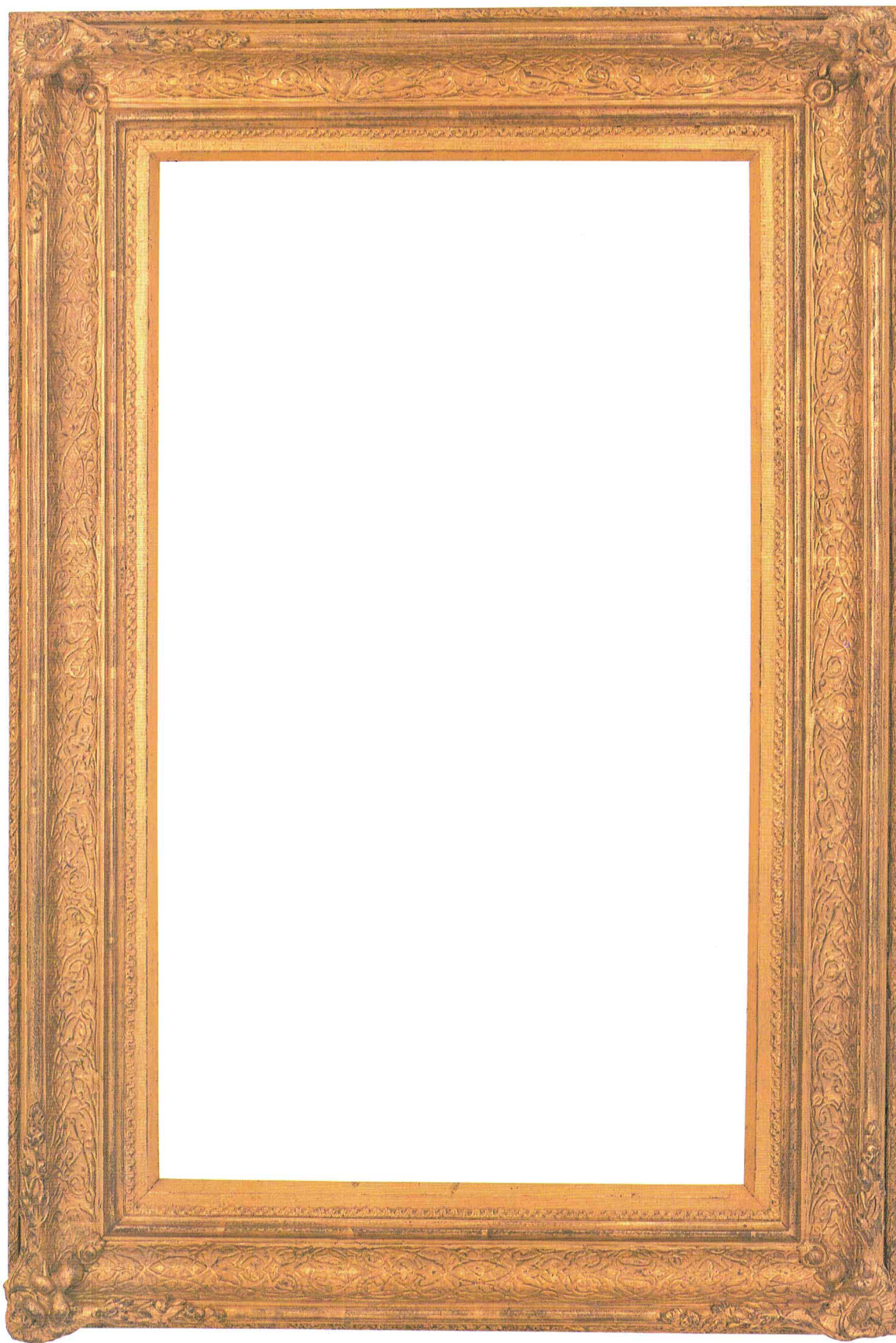






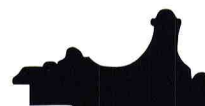
**AM-358-PP**  
 3 5/8" Church, plain Panel with optional corners  
 shown with spandrel with lines  
 and simple compo corners





**AM-358**

3 5/8" Church w/reeded top and continuous  
compo panel and compo corners

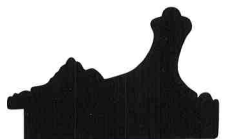


**A.P.F. Master Framemakers**

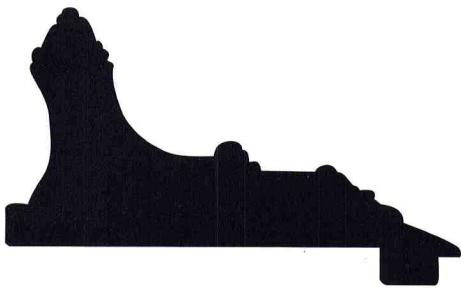




**AM-5-RC**  
 5" reeded top with  
 continuous compo panel &  
 compo corners







**AM-734-SG**  
 7¼" Fluted cove w/acanthus  
 leaf top, sgraffito liner



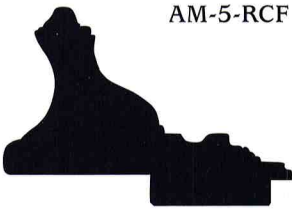


**"After the Storm, Yosemite Valley" (1888) by Thomas Hill (1829-1908)**  
Reproduced with the permission of Garzoli Gallery





AM-5-RCF

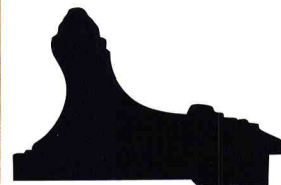


5" Fluted cove,  
acanthus leaf top



AM-434F

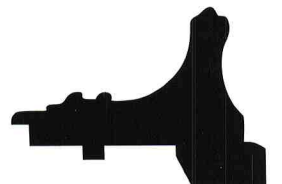
4¾" fluted cove,  
delicate leaf corner







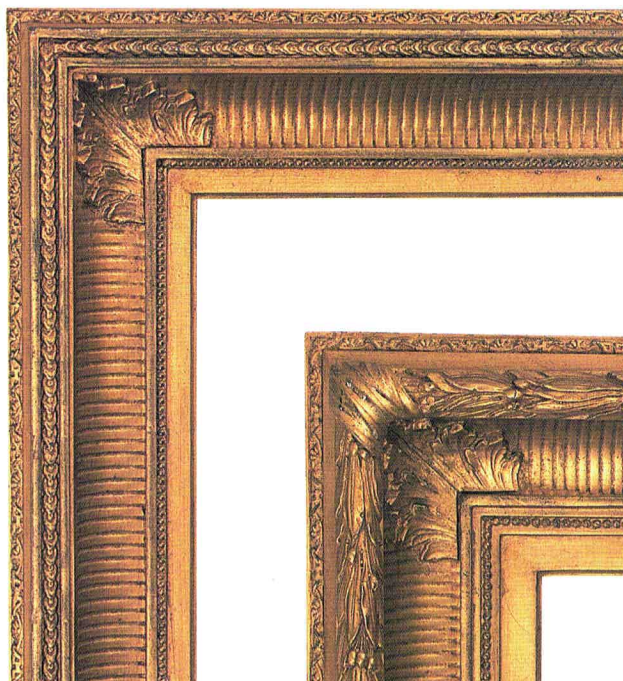
**AM-5-AT**  
5" Acanthus leaf top,  
leaf corners (optional)







**AM-4-B**  
4" Fluted cove,  
bead back,  
leaf corner

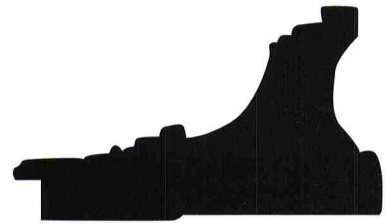
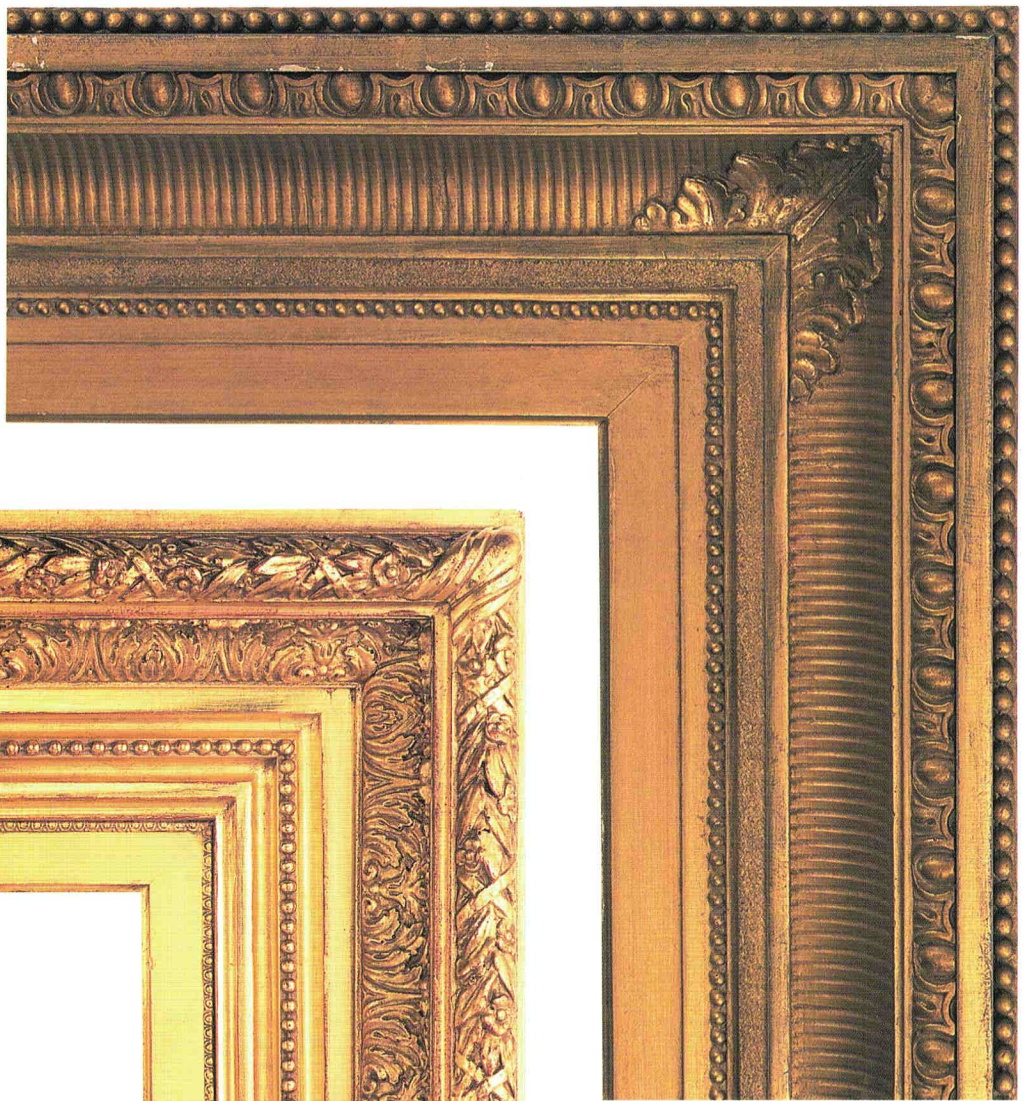


**AM-338-GT**  
3 3/8" Guilloche  
top, fluted cove  
leaf corner

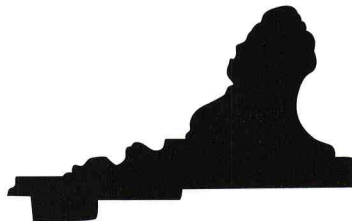


**AM-414-FC**  
4 1/4" Fluted cove,  
acanthus top, leaf corner



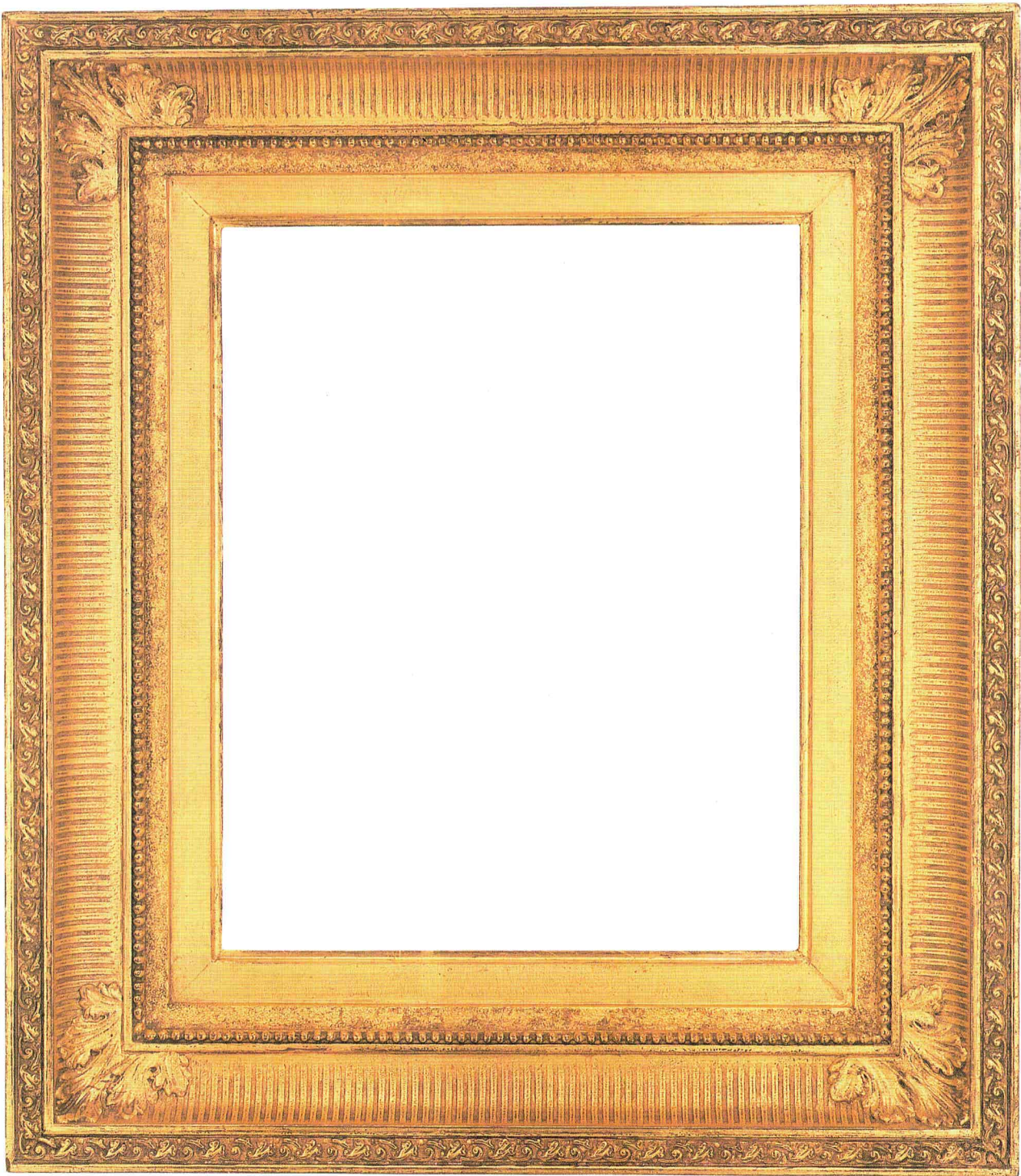


AM-6F-CED  
6" Fluted cove,  
egg and dart



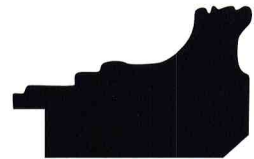
AM-6LC  
6" Leaf cove



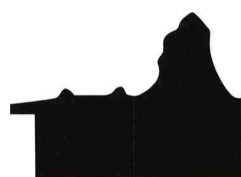
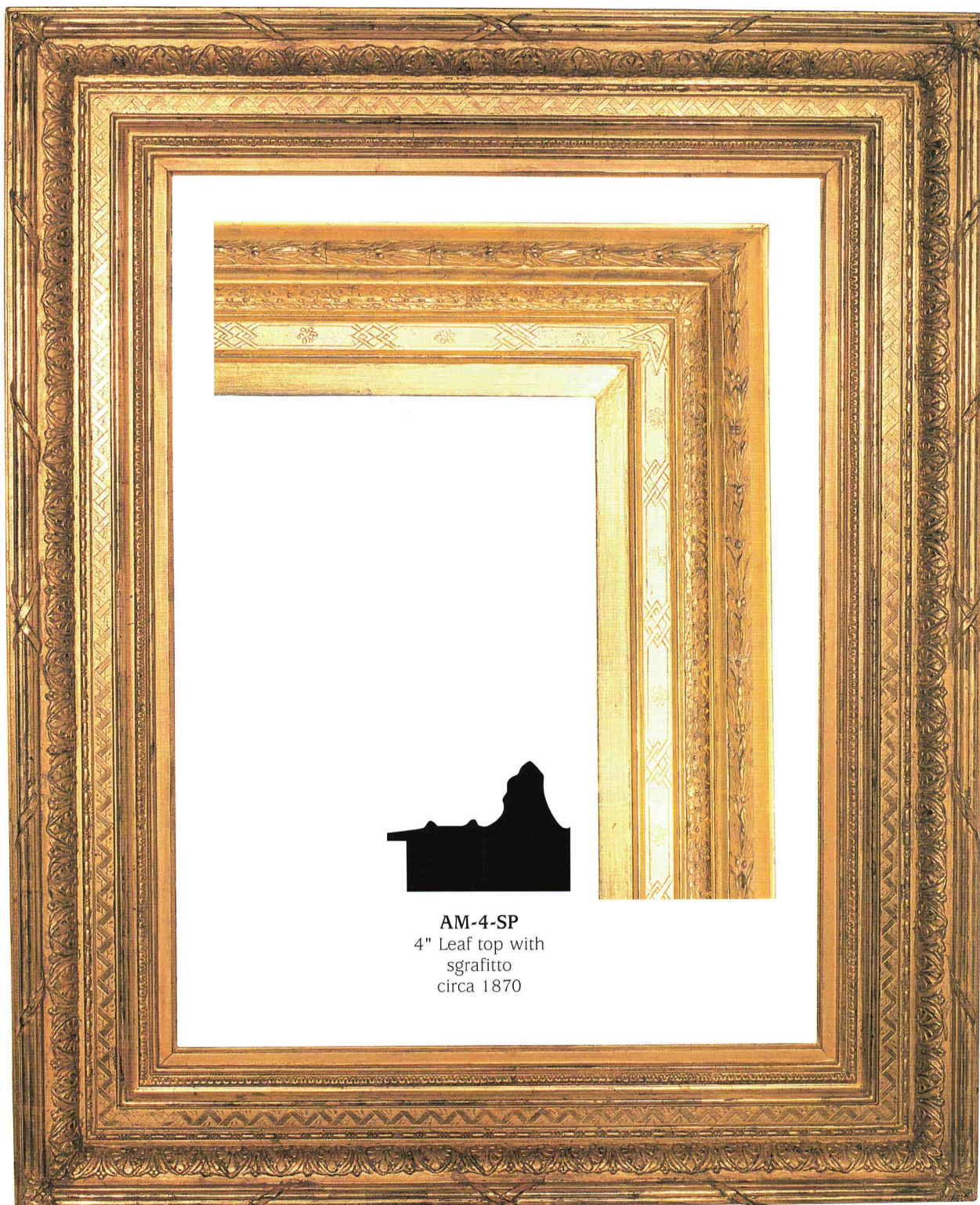


**AM-3-GT**

3" American with guilloché top,  
leaf corners (optional)

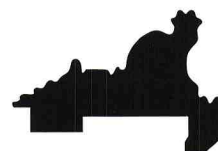




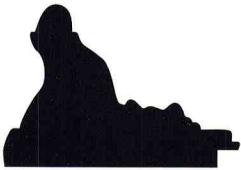


**AM-4-SP**  
4" Leaf top with  
sgraffito  
circa 1870

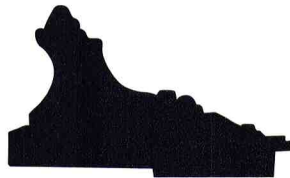
**AM-45-CR**  
4½" "Cropsey"  
circa 1870



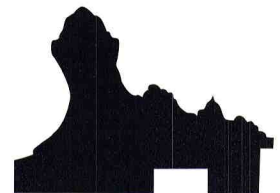




**AM-4A**  
4" Anthemion  
reverse cove,  
acanthus top



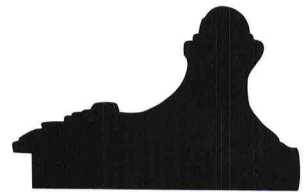
**AM-5L**  
5" Leaf cove



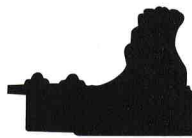
**AM-6-OC**  
6" Acanthus top,  
complex compo coves

**A.P.F. Master Framemakers**



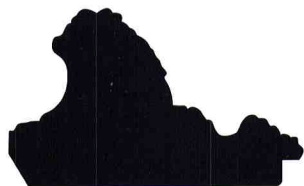


**AM-434C**  
4 $\frac{3}{4}$ " Cross-hatch cove

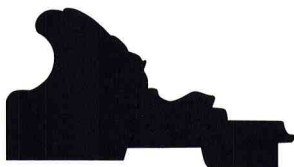


**AM-312-CTP**  
3 $\frac{1}{2}$ " Anthemion cove

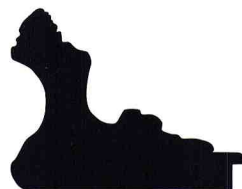




**AM-618BAR**  
6 1/8" Barbizon  
circa 1890



**AM-5BAR**  
5" Barbizon  
circa 1890



**AM-418**  
5" Barbizon  
circa 1890